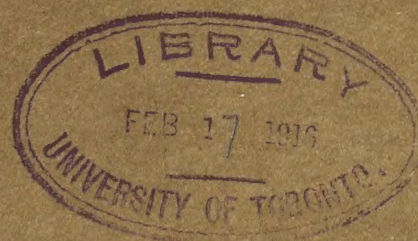


Art
A.

ÆSTHETICS



• PUBLISHED • QUARTERLY • BY • THE •
HACKLEY • ART • GALLERY
MUSKEGON • MICHIGAN



Edited by
Raymond Wyer
JANUARY • • • • 1916

Macbeth Gallery

Paintings by American Artists

among them the following:

Benson	Hassam	Ranger
Blakelock	Hawthorne	Robinson
Carlsen	Henri	Ryder
Carlson	Homer	Sartain
Davies	Hunt	Symons
Davis	Inness	Twachtman
Dougherty	La Farge	Waugh
Foster	Martin	Whistler
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Published by the
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(Also the official organ of the Michigan State Federation of Art)

Vol. IV, No. 2

MUSKEGON, MICHIGAN

January, 1916

JAPANESE ART AT THE PANAMA-PACIFIC EXPOSITION

The January International Studio comes up to the highest standard which has characterized the magazine since Mr. Nelson was appointed editor. Less space is now devoted to articles on individual artists and more is given to articles of a general character. Among the many interesting articles in the current International is one by Professor Jiro Harada on Japanese Art at the Panama-Pacific Exposition. The article is interesting and contains much information on national characteristics which have influenced Japanese art. Exception, however, can be taken to the suggestion that some of the Japanese art at San Francisco, which has the character of western painting, does not owe it to western influence. Professor Jiro Harada writes:

"Although many visitors have received the impression that a large number of our paintings show in a marked degree, the influence of the western style of painting, closer observation will reveal the fact that the artists are trying to express their own ideals and interpretation, not in the manner of the western world but by their own methods. In many instances it may be true that the results do resemble western work; nevertheless, this resemblance is not so much the outcome of the influence of western painting as the result of the struggle of Japanese artists within their own resources to express their views and ideals, which may be different from those of their masters. However, all art is the expression of the ideals and emotions of a people, and when certain phases of the mental and spiritual conditions of the nation are undergoing a change, it is but natural that their manifestation in art should be a little different from the style to which they are accustomed. It must be remembered that Japan is now in a transitional period of her national life."

Professor Jiro Harada is right when he says that "art is the expression of the ideals

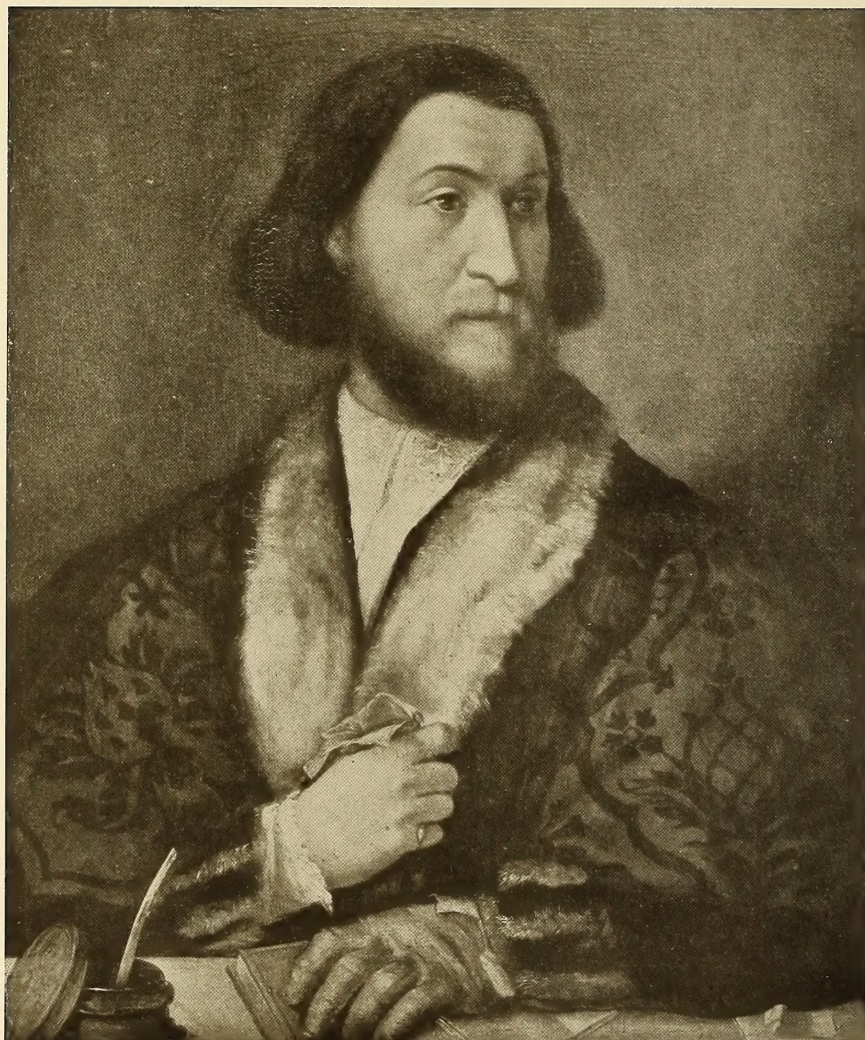
and emotions of a people," but are not national ideals and emotions subject to outside influence? Has not Japan changed considerably since contact with the west through press, cable, and rapid transit. I use the word "changed" because I believe that it is more appropriate to say that Japan has changed rather than developed through western influence, because I do not believe that the substitution of electricity for a candle, or high explosives for the old fashioned cannon ball (which for some unknown reason adorn city parks), however convenient and efficient they may be, have a bearing on moral development.

However, it does not matter whether they have changed or developed, the western ideas and methods for good or bad have been extensively adopted and this cannot happen without its affecting the ideals and emotions of a nation and becoming part of its fibre and fabric.

Further than this, a study of the history of art shows that this contact and infusion is one of the most interesting as well as the most necessary things in art. For instance, the introduction of tea drinking in Japan by China, where it had been used since remote times, had no little influence on Japanese ceremonies. Tea drinking became as much a cult in Japan as it was in China, and by the 15th century a tea ceremony of an elaborate nature was instituted which exercised a profound influence on the whole life of the nation.

Naturally such a ceremony necessitated a certain equipment—tea pots, incense-burners, and boxes, water jars, tea jars to hold the powdered tea and the tea bowls. All these were generally made in pottery and their shapes and colors would bear the impress of the ideals for which the ceremony stood. Crude as these pieces may appear to the untrained eye of the West, their irregularities and apparent imperfections were deliberate, artist and onlooker both realizing the value of suggestion.

For this and for their strong individuality the Japanese potter is indebted to the



*"PORTRAIT OF A MAN", by Palma Vecchio
Recently added to the Permanent Collection of Worcester, Art Museum*

Chinese Doctrine of Zen. "The followers of Zen aimed at direct communion with the inner nature of things, regarding the outward accessories only as impediments to a clear perception of Truth."

In their loving care in the building of the tea room and in the careful fulfillment of the smallest detail of the prescribed ceremony Zennism is again responsible. "It held that in the great relation of Things there was no distinction of small and great, an atom possessing equal possibilities with the universe" * * *. The whole ideal of Teism is a result of this Zen conception of the greatest in the smallest incidents of life.

But there was another source of inspiration from which Japan drew most generally. Korea had long been recognized by Japan as a nation with a distinct art tradition, and, though the Japanese themselves desolated the already impoverished country in the terrible invasion of the 16th century, they continued to bring over such potters as they could find to instruct their own people in Korean methods and design. European collectors were surprised however at the absolute lack of information and of specimens to be obtained in Korea itself, and even those available in Japan which could safely be ascribed to the Hermit Kingdom were not of a quality to make it clear why tradition had dealt so kindly with her wares. Certain accounts, too, from early Chinese travelers needed a satisfactory explanation. After the Russo-Japanese war, however, a systematic opening of the tombs in the neighborhood of Song-do, the ancient capital of Korea under the Korai dynasty (913-1392 A. D.), revealed what collectors had so long been searching for. Wine jars, tea-pots, delicate bowls and plates, turned up in considerable numbers and many of a quality to justify amply the traditional veneration in which these long-lost wares had been held. They are also interesting from the point of view that they help us to piece out our knowledge of Chinese ceramics of this period, for to China Korea also turned in the infancy of her art. For instance we find bowls which appear to represent the "Ting" wares of the Sung dynasty of China. The history of the art of each nation is an illustration of the importance of the accidental influence of other races.

The character of influence of Western art on Japanese art is different to the influence of Japanese art on Western art. Eastern influence has been almost purely aesthetic, but the Western influence on the East has

been of a more concrete character. In other words, the aesthetic quality of Japanese art has influenced the West, whereas, the non-aesthetic quality of Western art has chiefly influenced the Japanese. It is quite possible that this will be stimulating to Japanese art. Art can be too aesthetic to perpetuate itself. It is necessary to infuse something of a sterner quality, as a baser metal is mixed with gold to make it endure. The sterner qualities have been present in the art of the Greatest Masters. When there has been one with little or none of this quality—as in Whistler's art which was purely aesthetic—he has produced beautiful creations, but has left little upon which future generations may build.

—R. W.

MENTAL IRRITANTS

Any new movement in art or literature, as well as progress in all departments of life, is a source of continual irritation to the public mind. This acts as a stimulant and is necessary to offset the results of a condition which tends to produce flaccidity.

In our social and domestic life we are continually making concessions and compromises, occasionally to avoid hurting the feelings of others, often out of patriotism, more frequently for fear of business consequences, and other selfish reasons. This attitude of compromise seems to be the only way to make life run smoothly, social intercourse possible, and employment certain. Yet this sacrifice of the truth, however necessary it is for creating a condition of social harmony, can never be productive of that intellectual and social development and readjustment which is essential to evolution.

We have convention—which is a substitute for truth. It has taken the place of truth for so long that it has become the most important element in our mental thought and activity; for it is the main support of, as well as a formative factor in the social system.

So much does convention permeate human thought, that the individual must be most careful in tampering with it for fear of disaster to himself and those near to him. How we have arrived at this condition of social and intellectual tangle would take much space to explain even briefly. This is the condition, however, and all through life we

are mentally or actively fighting it, yet at the same time forming part of the general thought which perpetuates it. It enchains, it stifles, it evolves and develops mediocrity, and makes of it a virtue. At the same time it should be remembered that convention in many ways protects us, but it should be equally realized by those who are not satisfied with judging life merely by the outmost aspect of conditions that if it had not been for convention this protection would not be necessary.

We may despise our surroundings; we may emerge, intellectually, in our imagination or in reality, above our neighbors—we may despise their mediocrity of intelligence and habits, yet, if we are normal, we cannot live truly happy or comfortable lives without their tolerance and good will—a public attitude which can only be preserved by accepting and acting in accord with their inherited and unquestioned ideas.

We cannot avoid these conventions by subterfuge without degrading our own minds. Every evasion of a convention by deception, however much that convention is based on superstition, is demoralizing. The one way to do so without damage to your soul, is openly to defy convention; then you are damaged socially, but your character is strengthened and your soul uncorrupted—but under the existing social system it would cause confusion.

Society therefore, as a whole, and as at present it is constructed, does not and cannot innovate. Its most revolutionary conduct is not more than a compromise. And it has justification, as I have pointed out, for this inability to initiate, and its tendency to retard. The fact remains however, that we must advance morally, intellectually, and physically. Who then must point fearlessly toward truth, who should be free to expose ignorance, ugliness, and corruption, without fear of social ostracism, loss of employment, or damage to business interests? Our educators, our public men, those of outstanding intellects, who can see the truth undimmed by the possibilities of monetary gain. These men should—and many do—point the way, and upset the most cherished ideas when they are based on superstition, greed, ugliness, vanity, or ordinary stupidity. Our writers, artists, preachers, must be mental irritants to the public mind. It is the mental irritant that makes for progress.

These leaders must preach only because they have a gospel, not because they want to make excuses to gratify their own desires,

for restraint will always be the law of life under any social system, however perfect and however much it is based on high and natural impulses.

Everybody who has a cause, and who persistently keeps it before the public, is not a mental irritant—he may, however, be a mental bore, the type of bore who works upon the public mind with superstitions and platitudes, who draws his supporters from three classes: the fanatical, the unthinking sentimentalist, and those morally irresponsible who support any cause which promises to bring them bodily and mental comfort, financial or political success. Whereas, the mental irritant is one who endeavors to upset those cherished ideas on which these bores trade and which have been inculcated by those who have converted certain moral principles into mawkish sentimentalities trusting that the public will not see the difference or that they will have reasons for not wishing to.

When the man of clear vision and intellect prostitutes his powers for political reasons of any kind, he impedes progress; for he is endowed with a mind which can, at will, rise superior to social conditions, criticism, and monetary advantages.

The intellectual prostitute is not uncommon. There are many brilliant men who prefer to take the line of least resistance. They do more harm than the unintelligent, vainglorious man who takes advantage of opportunities for public office to exercise his butterfly brain, because the latter impedes progress only by his negativeness, whereas the other not only is a detriment, but his intelligence is lost in the building up of his community.

—R. W.

THE ART COLLECTOR

In a former article I suggested that the art collector, at the beginning of his career, is usually the most perplexed person in the world. He starts out with a light heart and his money in his hand. He buys one or perhaps several paintings and then his troubles begin. Usually he has no one but himself to blame for his difficulties. It is not directly his fault; for he begins by being an example of optimism, good intention, and often of open-mindedness. These very virtues, however, not being tempered by discrimination, are the causes of his quandary. First of all,

his optimism is due to his success in business. He has usually found his judgment sound in all those commercial enterprises to which he owes his enviable financial position. He knows that this position in the commercial world is evidence of his unerring judgment, so therefore, on the strength of this success, he backs his own untrained judgment in forming a collection of art, or in going on a peace cruise. How long he will persist in doing this before asking for reliable advice, will depend upon the calibre of intellect that was necessary in the enterprise which brought about his financial position. I know one collector who has wasted half a million dollars in the course of fifteen years, but his experience has taught him nothing; for he still believes, even in opposition to much disinterested expert opinion, that he has a valuable collection of works of art. The same type of thinking makes Mr. Ford still insist that he is going to stop the war.

In the second place, the new collector is open-minded; that is, he is open to advice. Now when anyone is open to advice, he is likely to receive a great deal—much more than he can properly digest—and advice that is waiting on receptive people who have money to spend, usually is of a doubtful quality, whether concerning paintings or peace ships with possibilities of free trips abroad.

It can be seen, therefore, that in art collecting, both the excellent virtues optimism and open-mindedness, if they are not accompanied by discrimination, become worse than useless. It is necessary not only to know your limitations and to know that reliable advice must be sought, but discretion must be used in deciding where and how such guidance is to be obtained. In other words, nothing should come in the way of deciding what are the logical conditions concerning training, opportunity, and endorsement, which constitute an authority on art matters. Here it is that discrimination plays an important part in deciding what constitutes the best endorsement.

One often hears it stated that authorities

do not always agree. It would be extraordinary if they did, but it will be found that all true critics are agreed on basic principles, and that disagreements are usually on superficial phases. Concerning fundamentals, there can be no difference of opinion between two people capable of penetrating beyond the superficial aspect, but an argument between one who is and one who is not will end in nothing but a deadlock.

In regard to the source from which to seek reliable advice, it is well to remember that an art dealer will advise you if he thinks that you have confidence in his judgment, but that if you do not so impress him, he will sell you that which you like, which may or may not be the best. For example, a dealer will let you have an Alma Tadema if you want one, but he would prefer to sell you a Mauve.

A dealer knows that if he wishes to give advice it must be done with great caution or he will lose his customer altogether. Some years ago, a large store in Montreal started an art department. The member of the firm who had control of this department and who was responsible for its inception, was a collector and a man of taste and art knowledge. His ambition was to sell in the highest sense, the best, and to anybody who came in and chose a painting which did not come under the heading of the finest art it would be pointed out that another painting, perhaps not higher in price, sometimes lower, was better art. For instance, a man might see and like a painting by the mediocre and one time popular English landscape painter, B. W. Leader, but would be advised to buy a DeBock or William Maris at the same price. The result was that the customer became uncertain about the one he first liked, and was not convinced that he liked the one he was advised to take. A most unsatisfactory state of affairs.

On the whole, however, if one possesses the faculty for keeping in check ideas which he has promiscuously and unconsciously imbibed and will use ordinary business intelligence, there is no better investment not only for the connoisseur but for others, than the purchase of works of art. Nevertheless, it is a peculiar thing that, often a man whose business life has been successful, partly because of his adherence to business principles, when entering upon art collecting, something which is entirely foreign both to his experience and to his nature, will ignore the most elemental rules of business.

—R. W.



*"SACRED CONVERSATION", by Palma Vecchio
Recently added to the Permanent Collection of Worcester, Art Museum*

ART IS PRACTICAL

To make as many people as possible in a community realize the importance of art—and to give them an appreciation for it, is the wish of all art directors and others interested in this work. With this desire, however, the art worker realizes that the obstacles are almost unsurmountable. He knows that he has to face not only the apathy of the public about such matters, but commercialism, superstition, plain ignorance, and other factors, all of which hinder progress at every step. There is also another factor which is to be reckoned with, and that is, a mistaken idea of what constitutes democracy. It is democracy with a big "D," the type which the less intelligent accept as meaning a condition which gives everyone the privilege of being rude, culminating in a contempt for any quality of superiority and a disrespect for anything which is not uncouth and elemental.

No democratic ideal can eliminate every type of social distinction. This being the case, the ideal of democracy which has no reverence for intellectual superiority or good breeding leaves only one road to distinction—the making of money, the faculty for doing which is consequently the only one cultivated by many. Therefore the less fortunate, who to some extent emulate the ways and manners of their superiors—those who are supreme according to their standards—are as graceless as those they copy and less effective. This interpretation of democracy has often given city councils and other public bodies the idea that the material side of life is the more valuable—that the possession of much of a thing is to be desired, that size means strength, and that therefore a very large building or monument symbolizes, if a memorial to a benefactor, a big heart or the greatness of a city or state. Size is not necessarily significant of strength or beauty. It is easy to understand, however, how an average body of business men who have given little thought to the subject, chosen to erect an art gallery, would grow enthusiastic over the sug-

gestion that they build the largest museum in the state or in the country.

What a wonderful thing it would be for a city to distinguish itself by making the buildings and immediate surroundings an example of the finest discrimination in an aesthetic as well as practical sense. The two can be combined without compromise. As a business asset, what an advertisement for a city and how inspiring and elevating it would be even to those who only pass the building.

In planning galleries, art schools, auditoriums, etc., it is well to consider the fact that the combination of different institutions in one building has not been thoroughly satisfactory in this country or in Europe. One of the chief reasons is that the function of each institution being distinct, a different character of building for each is necessary. Consequently, compromises have to be made to the detriment of all departments.

Another reason is that architecturally the finest buildings in the world are small. An idea prevails to an extraordinary extent, however, that size and quantity are synonyms of quality. As a matter of fact, the reverse is nearer the truth.

The principal argument which will be brought against the small, beautiful building is that additions which subsequently may have to be made would spoil the architecture of the whole.

In many cases, the only building likely to become too small would be the art department. If an addition becomes necessary, instead of tampering with the building which is a complete work of art in itself, build another small gallery as beautiful as the first and the collection can be divided and subdivided into different phases—modern and ancient—or according to any other classification.

It is conceded by the greatest lovers of art that there is nothing more tiring than wading through public galleries. How refreshing and stimulating it would be after having studied the contents of one small building, to be able to take a few steps and breathe the fresh air in the park-like grounds in which all galleries should be built, and to have a glimpse of Nature—the source of all true art—before stepping into the next beautiful building to view another phase of art. What a change this would be

from the mammoth museums with their bewildering collections, placed without consideration for the requirements of each work of art and arranged with only as much good taste as the unwieldy and hodge-podge building will allow.

Museums of this type, and there are many of them, were either ugly when first built, or have been made so by additions. They are not only examples of wasted opportunities, but they have a demoralizing effect upon the community for all time as well as limiting the value of the work in each institution by having conditions not suited to their purpose.

There is, therefore, an opportunity for a city in this country to become famous for its discrimination in avoiding this mistake. By erecting such buildings and monuments it would be talked of the world over; buildings which would not only be of vast value to students and to the community at large, but also be a convincing illustration of the possibility of combining art and industry without compromise. Or again, as I have already said, we can continue to miss the opportunity of making our city unique, and erect the usual building of an uninspiring and undistinguished character, and in doing so, impair the work of the different departments by making them conform to the limitations of the building. So many cities have spent fabulous sums of money for the erection of buildings which are either ugly or meaningless and at the best undistinguished by any art quality which would create that atmosphere which is infectious and productive of good taste in a community.

However, our cities in building memorials should not only take precautions that nothing ugly be erected, but should be careful that they do not build something which is without significance. This can be done only by employing experts, and here it is well to urge that in securing such services we be sure that those who recommend them are capable of knowing expert opinion. Popularity and success do not make an expert; many men have these—made out of the vast ignorance of the public. Sir Alma Tadema, the painter, received more honors and more money than all the great masters put together, yet today his work is discredited even by the majority with whom he was so popular. The real experts, however, never considered Tadema a great artist, even in the hey-day of his success. The same can be said of countless architects, painters, and sculptors.

—R. W.

NOTES

The Director has given the following Tuesday night talks:

The Paintings of the Fourth Annual Exhibition of the Michigan State Federation of Arts.

Buying Pictures for the Home.

Twelve American Painters.

The Irresponsible Force in Art.

An exhibition case made by the Library Bureau has been installed to display the old china and other objects of interest presented to the Hackley Gallery by Mrs. James S. Watson of Chicago.

The six paintings of the permanent collection have been returned from San Francisco, where they have been on exhibition during the year at the exposition.

Examples by the following artists represented in the Hackley Gallery have been lent by the Board of Trustees to the Fine Arts Society of Omaha, Nebraska, for their international exhibition: Gainsborough, Hogarth, Whistler, Weissenbruch and Richard Wilson.

An exhibition of paintings by twelve American artists was on view during December. This exhibition was collected by Mr. Herdle of the Rochester Museum and included two or three important examples by late men. The painters were:

Gifford Beal
George Bellows
William M. Chase
Paul Dougherty
William J. Glackens
Childe Hassam
Robert Henri
Hayley Lever
Ernest Lawson
W. Elmer Schofield
Gardner Symons
J. Alden Weir

Saturday Morning Talks to Children

Miss Mathieson will give talks to the children on the paintings in the Hackley Gallery, between 10:00 and 11:00 a. m. on Saturday. All children are invited to attend these talks.



A E S T H E T I C S

Edited by RAYMOND WYER
Director of the Hackley Art Gallery

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Vol. IV, No. 2 MUSKEGON, MICHIGAN January, 1916

BUSINESS ARTISTS

Modern technique is not the only requirement of modern art. In those periods when the human imagination demanded a means of expression which noted with care the minutest detail, the masters, as in the case of Memline, the Van Eycks, and others, created by these means an art which had breadth, beauty, and a vitality that will endure for all time. Yet there were others who achieved popularity in the fourteenth and fifteenth centuries who with this same technique produced only trivialities. To-day the means of expression in harmony with the modern intellect is broad and suggestive. Yet we have many painters, who,

while conforming to the demand in technique, produce only canvasses of broadly painted objects, without penetration, subtlety, or any great quality; as trivial, aesthetically and intellectually, and equally as popular as were the productions of the insignificant painters of earlier times. This is usually due to a superabundance of business ability. Of course there have been many great artists who were good business men without its affecting their art. There are also many men who are good painters whose business intelligence forms the very basis of their work. They are such prolific painters that they are able to have at one time exhibitions in different parts of the country, as well as contributing one or two paintings to the large general exhibitions at the principal museums. Creating cannot play a very big part in the work of these painters, for the business demands are too strenuous. They are not men who exactly play to the gallery in producing work which appeals to the aesthetically unenlightened mind, but they rather depend upon those who have accepted the tenets of modern art, but who still are without the power to distinguish between the inspired work of the originator and the copyist with superficial skill. So we have our weak editions of Redfield, Paul Dougherty, Henri, Bellows and others.

There are other painters, men with considerable reputation who are not modern in technique yet who have in their work many finer qualities and more sincerity than these empty editions of strong men. By their methods of glazing, they obtain beautiful surfaces, maturity of color, almost rivalling some old masters. In years to come art critics will be wondering whether or not their canvasses were painted in the time of the Renaissance, for except for what the painted objects convey as to period, the language which these painters use is that of another period—a different period from every point of view. Although there will always be a market for this unrelated art as wall decorations, it can never be considered vital. It is only a repetition, and an inferior one, for it is not inspired from conditions to-day but from an art of the past which was great because it evolved naturally from the various circumstances of that time.

GRAND RAPIDS RETROSPECTIVE EXHIBITION BY FREDERIC RAMSDELL

In holding a retrospective exhibition of the paintings by the late Frederic W. Ramsdell, the Grand Rapids Art Association was paying tribute to one of the ablest artists of Michigan.

Mr. Ramsdell's work has long been familiar to Grand Rapids art lovers and his frequent visits to that city in connection with his exhibitions have brought his interesting personality before a large public. His death last spring was deplored by many friends not only as a loss of an artistic asset to the state but the loss of one whose personal qualities made him valuable to any community.

Mr. Ramsdell was born in Manistee and received his artistic education in New York and Paris and after a number of years abroad he became prominently identified with the artists' colony at Old Lyme, Conn. Here he owned a beautiful old colonial home, built in 1778, and he lived there in the summer and autumn months, returning to Manistee for the winters.

For several years Mr. Ramsdell had devoted his talent to landscape and marine subjects. He was always a serious student. No short-cut methods satisfied him. Each year showed a more vital quality in his work and a more sure mastery of his medium. He was familiar with all modern methods of expression and made use of all the technical practices which were sound and adapted his own purposes. Everything which the past contributed to the art of painting he studied.

He was especially successful in his autumn subjects and interpreted this mystic season of the year with rare charm. The warm, golden light of October, the brilliant foliage, the fine drawing of his trees and singing quality of his colors are all characteristic of these autumn pictures.

In the retrospective exhibition were 20 paintings and sketches representing Mr. Ramsdell's more recent work. Other pictures showing some fine examples of Mr. Ramsdell's work were loaned by Charles R. Sligh, Mrs. M. J. Clark, Ralph Tietzort and Mrs. Francis Campbell.

THE MICHIGAN STATE FEDERATION OF ARTS

Organized October 23-24, 1912

President—Mr. Raymond Wyer, Muskegon.

Vice President—Miss Winifred Smith, Saginaw.

Secretary—Miss Lulu F. Miller, Muskegon.

Treasurer—Mrs. W. A. Foote, Jackson.

Director of Exhibits—Mr. Raymond Wyer, Muskegon.

Custodian—Mrs. A. J. Mills, Kalamazoo.

The fourth annual exhibition of the Michigan State Federation of Arts, which opened at the Hackley Gallery on November 16th, is now at Saginaw. From this city it will visit Bay City, Jackson, Ann Arbor, Grand Rapids, Kalamazoo, and Houghton.

The following, is the list of artists represented:

Max Bohm
Carrol Brown
Emil Carlsen
John Carlson
Ben Foster
F. C. Frieseke
George Luks
C. W. Hawthorne
Richard Miller
I. G. Olinsky
Chauncey F. Ryder
William Sartain
Gardner Symons
F. J. Waugh
Augustus V. Tack
F. H. Richardson
Cecil Chichester
Lawrence Massanovich
Arthur L. Jaeger
Karl Anderson
Roy C. Gamble
Elliott Daingerfield
George Hitchcock
Emery Albright
Raymond Wyer

The Worcester Museum in Massachusetts is again showing its progressiveness and fine judgment by adding to its permanent collection two paintings by Palma Vecchio. As Mr. Gentner, the director, is now in Italy, other paintings of the Renaissance are likely to be added to the Worcester Museum's already important collection.

\$1,000 REWARD

To Police Authorities, Loan Offices, Pawnbrokers and Art Connoisseurs

On December 11, 1915, the following described jewelry, constituting the Ida E. S. Noyes Memorial at the Art Institute, Chicago, Ill., was stolen:

Necklace, 11 $\frac{1}{4}$ inches across in box, 2 $\frac{1}{2}$ inches wide.

Corsage, 7 $\frac{1}{2}$ inches across by 2 $\frac{5}{8}$ inches wide.

Earrings, pair, 1 $\frac{5}{8}$ inches long by 1 inch wide.

Necklace, Earrings and Corsage, were designed and executed by Rene Lalique, of Paris, France. Gold a-jour enamel, Mexican opals and small diamonds. Conventional interlacing design of small branch-like forms in brown opaque enamel with many leaves in dull lavender a-jour enamel. The opals were unmatched, of cabochon cut. The small diamonds were used as decorative continuous lines of light. The goldsmithing was delicate, showing very little, as it served merely to carry out the structure of the design.

Brooches, pair, 4 $\frac{1}{2}$ inches long by 2 inches wide. Were branch-like forms of gold with Mexican opals of good size. These two were made in America and not really matches for the French work.

Buckle, French design, 2 $\frac{5}{8}$ inches long by 3 $\frac{1}{4}$ inches wide by $\frac{1}{4}$ inch thick. Blue enamel on gold ground. Design, a woman's head with flowing hair. Face and shoulders in carved ivory relief; hair of platinum set with brilliants and studded with yellow enamel fleur-de-lys.

Watch, French. Red enamel case with heads after Ingres or Henner. Chatelaine of Roman gold attached.

Pendant, gold interlacing design set with large carved opal of an Egyptian head in high relief. Opal matrix of English workmanship. Several small irregular pearls.

United States Coins, after design by Augustus St. Gaudens.

Two 1907 Gold Coins, \$10. Design, obverse, eagle to left; reverse, head in war bonnet.

One 1907 Gold Coin, \$20. Design, obverse, eagle in flight; reverse, standing figure.

Any information imparted will be discreetly investigated and treated strictly confidential.

PINKERTON'S NATIONAL
DETECTIVE AGENCY,

Chicago, Illinois.

DEALERS AS APPRAISERS

We have received a gratifying and wide response to our editorial on this subject in our last issue. Not one letter or message of the many which have come to us, has expressed dissent with the truth and force of our general argument against the calling in by the Government of dealers or their employees, to pass upon the validity or value of art works held up by the Custom House appraisers, and imported by their rivals or competitors, with its natural and necessary attendant evils.

One correspondent suggests that an effort be made to induce the Secretary of the Treasury to, at least, consider the method pursued in Paris of art appraisals. In that city there is a Board or Jury, generally composed of an artist, a dealer, an "expert" and a restorer, who are chosen by the Government, paid for their time of service, and who are kept in ignorance of the ownership of the works they pass upon. This Board or Jury serves a year and sometimes two, and then is superseded by another Board or Jury, with a similar personnel. In the course of a few years the members of a Jury of one year may be re-elected to serve another term.

This custom has worked well in Paris. There is seldom, if ever, any questioning of its findings, and no jealousies are aroused among those dealers whose works have to be passed upon. Why cannot this plan be at least tried here?—*American Art News*.

Popular fancy cannot be taken as a criterion in the judging of art. In a small city, the art association bought a number of paintings and for the sake of democracy allowed the public to choose the paintings by vote. They did not choose a single good painting. Another small city decided to have new lamps in the street. The public vote was to decide it. Nearly all voted for the most massive one of the three samples—the most for their money—while one sample of good design, which had been adopted by all cities that are paying attention to city design, was ignored.

The Hackley Art Gallery

Open from 9:00 a. m. to 5:00 p. m.

Sundays, 2:30 to 5:00 p. m.

From October 1 to April 1, on Tuesdays, Fridays and Sundays the Gallery closes at 5:00 and opens again from 7:00 to 9:00 in the evening.

Admission free on all days except Tuesdays, when a charge of 25 cents is made between the hours of 9:00 and 5:00.

Henry Reinhardt

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